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User-generated goods
made easy for IP owners **p20**

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shows making their way to Toulouse **p30**

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A publication of Brunico Communications Ltd. JULY/AUGUST 2012

CANADA POST AGREEMENT NUMBER 40003065 PRINTED IN CANADA U.S. POSTAGE PAID PERMIT NO. 4363 BUFFALO, NY

ZORRO THE CHRONICLES

HD CGI - 26X22'



francetélévisions

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PERMIT NO. 4363

US\$7.95 in the U.S. CA\$8.95 in Canada US\$9.95 outside of Canada & the U.S.

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Cover Our cover this month features an ad for Paris, France-based Cyber Group's new animated series, *The Chronicles of Zorro*.

Oops! Regarding May/June's TV feature, "The Russian Evolution" (pg. 18), we'd like to note that Mr. Ilya Popov is CEO of The Riki Group and president of The Russian Animated Film Association (RAFA). And in that same issue, "A Whole New Channel" (pg. 22) should have stated that Disney Channel rebranded its Playhouse Disney morning block last year, and the new US 24-hour Disney Junior channel launched in March, joining 29 Disney Junior channels worldwide.

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Check out the top-five things on Kidscreen's radar this month

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Mademoiselle Zazie

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Hands-on entertainment

Who knew that when asked to pick her favorite activity between watching animation and creating it, that the seven-year-old in question would choose the latter? I certainly didn't, and this is my niece Charlotte we're talking about.



Meet the villainous Stephen Harpurr and Our Hero, created at the very hands-on Taafi/NFB Family Animation Workshop in early July

Parliament—as in the Canadian Houses of—from the container, and the kids crafted a short story in which the villainous feline Stephen Harpurr (Canadians, that one's for you) gets pushed into a bucket of water by Our Hero. Upon standing up with his head stuck in the bucket, Harpurr inadvertently knocks Our Hero over and ends the bit by raising his paws in triumph.

The kids had no shortage of ideas and a willingness to just dive right in, even though they had zero experience. They also proved to be unflagging in their enthusiasm and didn't get discouraged when the workshop leaders said their hero (due to time and technical constraints) wouldn't be able to fly or when the cat's face required reconstruction after getting squished by the too-small bucket.

I happily admit that watching the kids get down to the business of creating and filming the four-second piece was a lot of fun. And if you're searching for the seeds of inspiration or a bit of creative mojo, I highly recommend partaking in a similar activity. There's nothing quite like listening to four seven-year-olds debate the ins and outs of super hero physics—I'm just saying.

Cheers,
Lana

Watch for
the next issue of
kidscreen
September 2012
Street Date:
September 5



I was fortunate enough to take her to the Family Animation Workshop held at the National Film Board of Canada/Mediatheque office as part of the fledgling Toronto Animation Arts Festival International (Taafi) in early July.

The workshop began with a 25-minute screening of a solid sample of kid-friendly shorts selected for Taafi. The highlights included the hilarious squash-and-stretch *Brad & Gary*, produced by Illumination Entertainment's Chris Meledandri, that had both kids and adults howling as its odd couple tried and failed repeatedly to remove their fingers from their noses and ears. And the beautiful stop-motion *A Sea Turtle*

Story told the poignant tale of the life cycle of those giant creatures without one word being uttered. The 10-minute short also took producer Kathy Schultz six months to film and a full two years to complete, effectively putting the workshop that followed into perspective.

You see, four groups of kids and parents (and aunts!) got to make their own very short stop-motion animations. The groups each chose two characters and one setting by pulling names from a bowl. The next task was to create a story arc and then bring their characters to life with molding compound. Our group pulled the words super hero, cat and

kidscreen
July/August 2012 • Volume 17, Issue 5

www.kidscreen.com

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Fax: 416.408.0249 Tel: 416.408.2448

Subscription rate

Kidscreen is published 8 times per year
by Brunico Communications Ltd.

In the US: One year US\$59.00 Two years US\$106.00

Single copy price in the US is US\$7.95. Please allow four weeks for new subscriptions and address changes.

Postmaster Notification

U.S. Postmaster, send undeliverables and address changes to:
Kidscreen PO BOX 1103
Niagara Falls NY 14304

Canadian Postmaster, send undeliverables and address changes to:
Kidscreen PO Box 369, Beeton ON L0G 1A0
Printed in Canada, Canada Post Agreement No. 40050265.
ISSN number 1205-746

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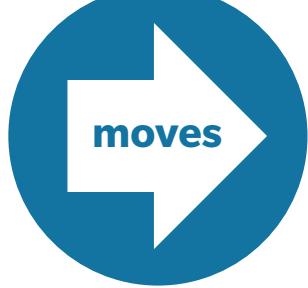
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The List

Five things on our radar this month

1 Tablet wars rage on

Search giant Google is making waves in a category that many thought was all but sewed up. With the release of the seven-inch Nexus tablet, it seems that the late Steve Jobs' assertion that a smaller tablet would be "dead on arrival" at retail wasn't quite correct. The Nexus 7, which retails for US\$199 (significantly lower than iPad's US\$499 entry point), sold out across US GameStop and Sam's Club locations at launch. And now some are hailing it as a new entrant in the high-stakes electronic reader market. The release could be a boost for the Android platform, in general, and might help manufacturers Samsung and Motorola improve sales of their tablet products. Not one to let consumers' changing appetites go un-sated, rumors abound that Apple is readying a seven-inch iPad for release before the end of the year. Do you hear that ticking? It's the clock running out on manufacturers of lower-priced kid-only tablets. The market's about to get very crowded.



2 Terrestrial reborn

Hold the death knell for US terrestrial kids TV. Saban Brands is breathing new life into the traditional space by establishing a five-hour Saturday morning block (and complementary website) on US broadcaster The CW. Dubbed Vortexx, the block is set to debut on August 25 at 7 a.m. Expect Saban series like *Power Rangers* and *Yu-Gi-Oh!* to inhabit the space, along with other yet-to-be-announced series. The new block will reach about 114 million US households.



3 Europe warms to Ice Age

Though box-office earnings for the North American mid-July premiere of *Ice Age 4: Continental Drift* were decent at US\$46 million, the film's making the bulk of its sales internationally—it earned US\$339 million in 70 additional territories by the end of its opening weekend. Russia, Germany and the UK were among the top-grossing foreign markets. This bodes well for continued licensing plans, particularly in Russia, where they can't seem to get enough of the frozen franchise.



4 Will Alex amaze?

On July 12, Rovio Entertainment released *Amazing Alex*, the company's first big follow-up to its mega-hit *Angry Birds*, and the physics-based game quickly shot to the top of the iPhone paid app charts. Will it soar like its predecessor? Judging by the content and licensing plans Rovio has in the works, it's definitely not a flight of fancy.



5 Safety first

In the wake of allegations that sex-oriented chats took place inside tween/teen virtual world Habbo, Disney has invested nearly US\$4.7 million on an internet safety campaign for Club Penguin. As the globe's largest virtual world for kids, it's not surprising Disney is placing more emphasis on educating kids and parents on the responsibilities of digital citizenship. Are you listening, Facebook?



To keep up with the news as it happens, check out kidscreen.com daily.



At 18, **Julien Borde** was the youngest student enrolled in his post-secondary business program when an internship at French kid-caster Canal J opened up. He was the clear frontrunner—after all, he had been a viewer himself only a few years prior. “I nearly went directly from watching those shows to making them,” jokes Borde.

Kids TV expertise leads to larger role at F3

The gig After more than four years as head of kids and youth at France Télévisions, Borde recently left the department to take the post of secretary of programming at FT’s premiere channel France 3, where he’s now responsible for all program units, including documentaries, game shows, live entertainment and magazine shows.

An early start Borde grew up in Bayonne in the Southwest of France. He later studied political science at the Bordeaux School of Science and Politics and then went on to specialize in media studies and earn a Master’s degree at École Supérieure de Commerce in Paris. Initially torn between pursuing a career in journalism or programming, the early internship at Canal J tipped his interest towards TV.

“I found that journalism was all about waiting for things to happen,” says Borde. “It helped me to understand that I wanted to do something where I could act and make things move quite fast. I am not the kind of person who knows how to wait.”

The school of Disney After the brief three-month internship at Canal J as a program planning assistant, Borde joined Disney Channel’s scheduling and planning team just as it was launching in France and he eventually moved up the ranks to become a program and production executive director.

For Borde, being part of a channel launch was a once-in-a-lifetime opportunity that really honed his kids TV know-how. And one of his biggest on-the-job learning experiences took shape in 2003 when Disney Channels Worldwide management, then led by Rich Ross, focused on creating a Disney Channel original movies program. The move met with much resistance. In Europe, viewers (as well as channel distributors, marketing executives and advertisers), were expecting the program to produce animated features. So what emerged from the venture—original tween fare like *High School Musical*—proved to be a bit of a surprise.

“We had to work a lot to convince the market that the new content would be powerful,” says Borde. The team forged ahead with the strategy and the rest is history. And so was Borde—after eight years at Disney, and just as *HSM* was breaking in Europe, Borde made the leap to pubcaster France 3 as the director of its youth department.

Going public In 2008, Borde was promoted to head up children’s and youth television across France Télévisions. What drew him to the pubcaster was the wider kids audience it attracted and the opportunity to commission locally produced series.

“I’ve always been competition-focused and I’ve looked to what my competition is doing in France and internationally,” says Borde. He explains that by producing 15 or so animated series annually, the pubcaster plays a key role in stimulating the European animation industry. The big challenges, he says, are not only finding IPs with the capacity to deliver ratings with kids and their parents, but also staying ahead of the market by selecting those shows two to three years in advance of their eventual air date. He took a chance, for example, on *The Little Prince* (an animated drama with an odd 40-minute format) when the rest of the market was leaning towards comedy.

Keeping an eye on kids In his current role, Borde shepherds all France 3 content and serves as SVP of on-air programming across all genres including dramas, documentaries and entertainment. However, he also connects weekly with the France Télévisions children and youth acquisitions team to ensure its programming stays in line with F3’s strategy.

“I’m not in the same box, but I still greenlight shows and work closely with the team in each department to ensure great content,” says Borde. And he has full confidence in his successors. Taking the mantle to lead the children and youth team into the next decade are Tiphaine de Raguenel, who steps into the role of head of children and youth in September, and Pierre Siracus, head of animation. —Kate Calder

Out of Office

Tales from the frequent fliers club



Ian Douthwaite
CEO, Dubit

1. In my carry-on
you’ll find the usual techno-clobber—iPad, Macbook, headphones, backed up by *Wired* and *Private Eye*.



Photo: Apple

2. My go-to gadget
is the Macbook Air—I can multi-task on that better than on an iPad.

3. On the fly
Splash out and pay for in-flight internet. You can relax, knowing that your emails are being sent and it makes you feel like a rock star.

4. Preferred in-ear tunes
Eno, Lambchop, the Fray—and Morrissey for the 80s in me.

5. Best in-flight food
Cathay Pacific and Singapore Airlines always have amazing meals.

6. Best power-lunch
Water Bar in San Francisco or La Esquina in New York—it’s easier to talk when there’s a bit of a buzz in the place.

7. Window or aisle?
Window—I’m a kid at heart and I still feel privileged to watch the world fly by.

HotStuff

Kickin' it with Olivia Holt

Meet Disney Channel's rising teen star, who's adding original movie *Girl Vs. Monster* to her Disney XD day job

Playing martial artist Kim on Disney XD's *Kickin' It*, 14-year-old Olivia Holt more than holds her own with the boys as the only girl in her dojo. But her latest role in Disney Channel's new original movie *Girl Vs. Monster* required even greater physical feats.

Filming for the Bad Angels Productions movie wrapped in Vancouver, Canada this spring and it's set to premiere in October as part of Disney Channel's second-annual month-long "Monstober" programming stunt.

Directed by Stuart Gillard (*Avalon High*), executive produced by Sheri Singer (*Good Luck Charlie*) and produced by Tracey Jeffrey (*The Suite Life Movie*), *Girl Vs. Monster* has Holt in the lead as Skylar, a confident teenager whose Halloween plans fall apart when she unwittingly unleashes an immortal monster. Holt, who may be following in the footsteps of a long line of Mouse House starlets, took some time out of her schedule to chat with *Kidscreen* about her Disney experience so far.

Kim and Skylar have strong personalities. What attracted you to these fearless characters?

I like that both characters are really great role models not only for girls, but for guys as well. Kim is a totally confident girl, and Skylar is fun, spunky and fearless, too.

This is your first TV movie. How did the work differ from your series experience?

Film and TV are two totally different things in my eyes, but I love them both so much. Doing the TV show always goes by so much faster, but working on the movie was more laidback.

Did you get to try anything new during production?

We all did a lot of stunts because there's so much action in this movie. They built a rooftop set in one of the soundstages and it was the coolest. They strapped me into harnesses and I got to fly from one end of the roof to the other. It was intense, but my gymnastics, cheerleading and martial arts background definitely helped.

You recorded two songs for the movie. Who inspires you musically?

Being able to sing in a studio was the most incredible experience of my life because singing is my first love. I like a variety of artists, but some I really look up to are Taylor Swift, because she writes her own music, and Bruno Mars, who has a beautiful voice.

Do you consider yourself a role model for other teens? Who are your acting influences?

I would like to think I'm a role model and see little kids and people my age looking up to me. Personally, I love Reese Witherspoon and how she got to where she is, and I also look up to Emma Stone and Kate Hudson. They all have different sides and I want to be the same way.

What's next for you?

I would love a third season of *Kickin' It*, but more movie work would be great, too. I would also love to pursue my singing career. I feel like great things are coming, so I'm looking forward to the future.

—Jeremy Dickson



Crew members on location in Vancouver, Canada prep rising starlet Holt for a scene from *Girl Vs. Monster*

Know your audience

By Jim Benton

Always know what your viewer finds offensive...



Like everything on Earth that is good for them

©jimbenton.com



The news of Damian Kavanagh's departure from the BBC earlier this year created a bit of a kerfuffle in industry circles. The question of who would land the coveted role of CBBC controller was the talk of MIPTV in April. With the late-June announcement that **Cheryl Taylor [A]** was moving from her post as BBC's controller of comedy commissioning to take the top spot at CBBC, we have our answer. Prior to accepting her first controller post in 2009, Taylor served as executive editor for out of London comedy commissioning at the Beeb and worked on developing and producing original comedies including Aardman Animations' *Wallace And Gromit: A Matter Of Loaf And Death*.



Elsewhere in the UK, ex-Playfish exec **Ken Ward** heads to social online gaming company Mind Candy to take on the newly created director of talent role. Ward will be tasked with developing Mind Candy's employment brand and talent acquisition strategy, as well as directing and managing its internal recruitment team.

Moving to the broadcast scene in the US, long-time Nickelodeon programming exec **Teri Weiss [B]** has been promoted to EVP of production and development for Nickelodeon Preschool. Reporting to Nickelodeon Group President Cyma Zarghami, Weiss (most recently Nickelodeon Preschool's SVP of production and development) is now responsible for executing the creation and production of



all original content for Nickelodeon Preschool's morning block, as well as dedicated channel Nick Jr.

Over at Cartoon Network, **Curtis Lelash [C]** has been promoted to VP of comedy animation from his previous role as director of comedy animation. Working out of L.A., he's charged with overseeing the development of CN's animated comedy series. He will also continue to lead the studio's shorts development program.

North of the border, Toronto, Canada-based Corus Entertainment has upped **Irene Weibel [D]** to VP and head of Nelvana Studio from VP of international production and development. She'll take the lead on development and production of all original content for the studio. She



will also lead the coordination of series development, distribution and consumer products launches.

In licensing moves, **Joan Grasso** joins eOne Family as VP of licensing for North America and will head up the August US merch launch of hit preschool IP Peppa Pig. Grasso will also manage budgets and find new commercial opportunities for other eOne properties across film and TV. Prior to her new role, she helped grow popular brands like Mr. Men/Little Miss and The World of Eric Carl as Chorion Silver Lining's VP of toys and games licensing.

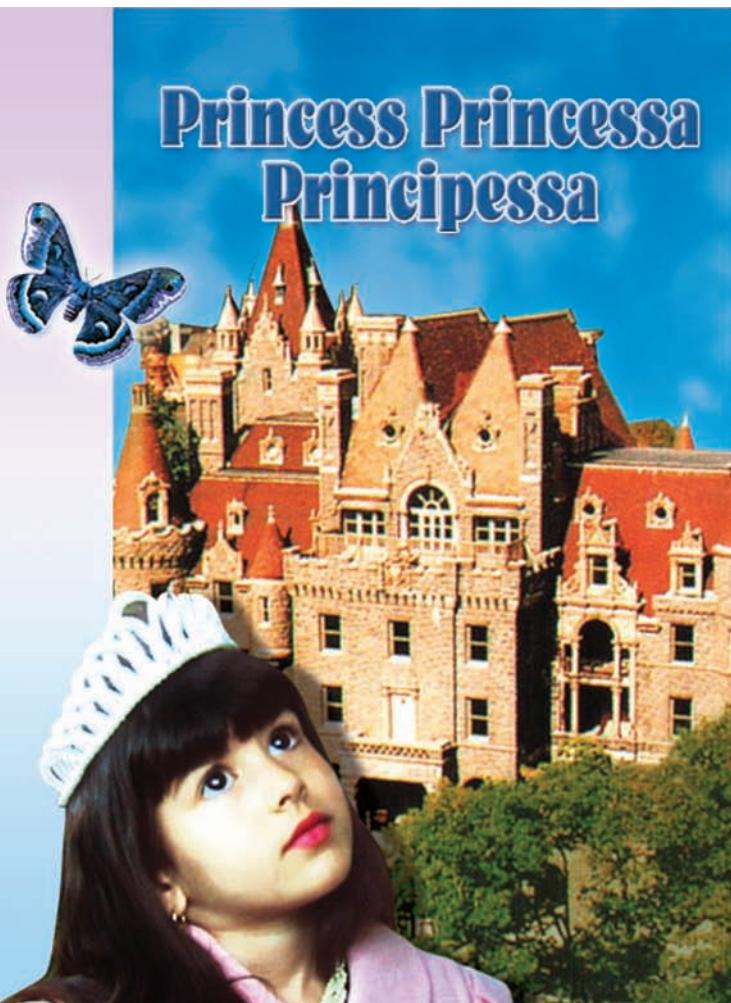
Another former Chorion exec, **Melissa Tinker**, has landed a new position as VP of



Turner Broadcasting System Asia Pacific's licensing and merchandising division, Cartoon Network Enterprises (CNE). Tinker will lead the L&M strategies for Ben 10, Adventure Time, The Amazing World of Gumball and The Powerpuff Girls in the region. Prior to joining CNE, she spent six years at Chorion in Australia as SVP of licensing for Asia Pacific.

On the departure side, **Jo Daris**, head of global business development at Belgium-based Studio 100, is leaving the family entertainment prodco to launch a new career in real estate development in Asia. Group CEO Hans Bourlon will take over Daris' role and responsibilities effective August 1.

For more People Moves, head over to kidscreen.com/category/people-moves



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Notes from a script doctor

Writer
David Freedman
shares his
remedies for
reviving stalled
storylines

BY KATE CALDER

UK-based comedy writer, show runner and voice director David Freedman makes a living fixing what others have led astray. "They took a left, instead of a right. Or they simply lost their way and accidentally wrote 184 pages on a 90-minute film—on that one I wasn't a doctor, I was a surgeon removing giant lumps," he recalls. Freedman has also worked on projects where he basically kept only one redeeming element from the script—its title. "It's still considered a rewrite because the topic and subject matter remain, but at least I know I can't go down *that* road again. Everywhere else is open to me," he says.

We interviewed Freedman as he was embarking on an intense page-one rewrite on a comedy/horror and got him to dish on his experiences in doctoring kids TV projects. What leads producers to his door is the stage between initial pitch and final production where a script undergoes three drafts and a final polish—a process that often makes a script get worse before it gets better. "You follow it and sometimes it takes you down the wrong road; it happens to everybody."

Writing to potential

Groove High from Paris-based Planet Nemo (airing this fall on Disney Channel) is a sitcom based on two young rock stars who recall their time back in high school—Groove High—via animated flashback sequences. Penned by a top-notch team of live-action sitcom writers, the animated bits weren't living up to their squash-and-stretch potential. "I thought, 'Why are we going to animation if we're not benefitting from what animation can give you?'" says Freedman. So he went to work adding exaggerated ridiculousness to the toon segments. Retooled, the sequences show characters pausing in mid-air to quickly create a

squiggly outline of the Mona Lisa while jumping rope, or a marching band appears out of nowhere to add some over-the-top profile to a popular student, for example.

Make funny funnier

For animated comedy series *Lucky Fred* from Barcelona's Imira Entertainment, Freedman was hired as a voice director. But his practice of leading the cast through improv sessions ended up having an impact on the scripting. The cast was able to further flesh out the characters and make them more distinct from one another, which ultimately helped pump up the comedy in the final product.

For example, after putting Friday the shape-shifting robot through the improv process, his wise-guy attitude morphed into bravado underpinned by a neurotic energy, which gave him better chemistry with his boss, 13-year-old Fred. "With a cool robot who's really neurotic and a neurotic kid who's trying to be cool, the funny stuff just got funnier," says Freedman. During production Freedman worked closely with lead writer Evan Gore and often sent back alternate recordings of the script that included a lot of improvised jokes. "Eventually we'd find notes in the script that said, 'We know you guys will improv something here, so go for it,'" he says.

Make the most of your characters

In *Groove High*, an anthropomorphic lizard named Scoot was cut from most of the original scripts, but Freedman brought him back into action. "Often the solution to a problem was to let Scoot back in," says Freedman. "I stuck a Post-it note above my desk that said, 'Where is Scoot?'" Introducing Scoot at the beginning of an episode added a reliable go-to comedic element. "For the purposes of animation, and for making this script a little less sitcomish and more cartoony, he was a nice device to have around," notes Freedman.

Telenovelas like *Flor* rate well on the Turner channel's Italian feed



Bouncing up the charts

Free DTT and Cartoon Network toons prove a winning formula for Boing

The challenge When 24-hour children's channel Boing launched in Italy as a Mediaset/Turner co-venture in 2004, its founders saw the potential of the free DTT channel space. Since the onset of the digital switchover in 2008, DTT has become available in roughly 22.8 million Italian households (that's 90% of the total TV market), which has helped propel Boing's popularity. In fact, Boing is now the number-one DTT kids channel in Italy (ahead of Switchover's K2). And as the post-analogue TV market matures, Boing is striving stay at the top-of-the-heap in Italy while uncovering expansion opportunities abroad.

Other territories In 2010, Boing established channels in Spain and France, and last September it launched Cartoonito as the second dedicated preschool channel in Italy. As a free TDT (terrestrial digital television) channel in Spain, Boing borrows from Turner's toon catalogue and expands Telecinco's presence in the digital space. In France, where pay TV is more ubiquitous, Boing launched as an ad-free, pay-TV channel available via the Orange TV package and on demand. Leading up to Boing's launch as a channel in France, Lagardère Active's DTT channel Gulli hosted a Boing block to drive momentum before switching to the pay-TV spectrum.

The programming In all territories, Boing draws on Turner's library of toons, as well new series that air in their second window on the channel. Jaime Ondarza, SVP and GM of Boing for France and Italy, says new series like *Adventure Time* and *The Amazing World of Gumball* will launch on the local Cartoon Network feed and then six months later on Boing.

"This is a good model because Boing gives the show a lot of exposure that pay TV doesn't," says Ondarza. He explains

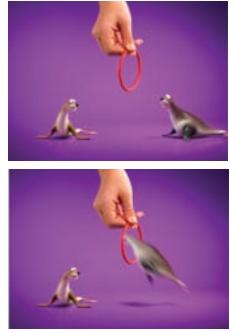
that in Italy Boing has prompted families to watch kid-friendly programming together in the evening, which has shifted kids primetime in the country from late afternoon to later in

the evening, up until 10 p.m. During this daypart, families watch classic shows like *Scooby-Doo*, *Pink Panther* and *Garfield*, as well as comedy-heavy CN hits like *Adventure Time* and *Gumball*.

Boing has also benefitted from Cartoon Network's experiment with telenovelas for kids and tweens. In 2009, *Flor* from RGB launched initially on CN and was such a huge success that Boing picked up the first two seasons with 100-plus eps each. Since then, CN and Boing bowed *Il Mondo di Patty* and *Incorreggibili* in 2011, both produced by Ideas del Sur. "These series are gender-neutral and complement the animation to give us a slightly aged-up catalogue," says Ondarza.

The originals "We are neutral, we try to take a boutique approach rather than a broadcaster one," says Ondarza. He adds that financing local co-productions is conducted under the Turner umbrella, but that sometimes Boing's participation is a key factor in scoring pre-sales for a Turner series project.

Boing's past original productions have included educational soccer series *Let's Goal* that aired on both CN and Boing, and *6 in Camino*, a mini-series about a group of teens who journey through Israel and Palestine. Ondarza says the channel is currently considering future original productions, but it's not in production on any at the moment. Producers interested in pitching can make an approach through Turner's acquisitions structure in London that commissions for all Turner channels. Additionally, Boing's content directors, Cecilia Padula (Italy) and Stephane Pasquier-Miyazaki (France), also take pitches directly. —Kate Calder



Boing's lauded new channel IDs combine CGI toons with real kids

The Boing brand

Freedom

Boing, explains SVP and GM Jaime Ondarza, embodies freedom in the way that a treehouse often does for kids—it's a special space to escape to, but it's not too far from the family home.

Just dotty

To build up a strong brand identity, Boing created a strong visual logo in which its red dot jumps around the channel and interacts with characters and show brands. "Everything that was going on the channel was animated by this red dot that expressed this freedom," says Ondarza.

Defining characters

Boing also created its own characters, which appear on-screen to signify specific program blocks and genres. For example, movies are framed by a corn character (think movie popcorn), while a comedic dinosaur appeals to young children during the afternoon block.

Award winning

Last year, Boing revamped the characters. Now animated in CGI, they are shown interacting with real kids. Focus groups revealed a great response among kid viewers, and this spring the international jury at PromaxBDA, held in Barcelona, awarded Boing's new on-air image a gold for Best General/Channel Branding Design.

Kids channels rule in the Netherlands

Tailor-made factual and live-action programming hits the spot with Dutch children



Its international live-action series like *iCarly* have helped Nickelodeon score the highest overall market share in the territory

Since the digital switchover in 2006, almost all households in the Netherlands have access to either digital or analogue cable, giving basic cable channels a solid presence and market share. And dedicated kids channels garner the highest market share among kids six to 12, besting generalist terrestrials. Based on April 2012 ratings data from Paris-based research firm Eurodata TV Worldwide, Nickelodeon leads in kid viewers six to 12 with an average market share of 16.4% (in April 2012). In second spot is public kidcaster Nederland 3 with a 13.1% market share of that same demo.

“These kids channels are widely available and have been for a long time, so children have got used to watching them.”

says Eurodata TV research manager Johanna Karsenty. Disney XD and Disney Channel also rank among the top channels, as well as generalist channels RTL4 and Nederland 1, both of which air reality-based family series that perform very well with kids in the territory.

Though Nickelodeon has a higher share across the total day, some of the best-performing children’s properties air on Nederland 3 in the hours after school, before the channel switches to generalist programming at 7:30 p.m. In particular, it scores very well in the afternoon and early evenings just before it goes off air. After that peak, the channel’s market share drops dramatically, says Karsenty.

Local factual and live-action youth series are among the best performers in early evening for Nederland 3, with factual comedy-driven format *Klokhuys* scoring a significant 31.3% market share of six to 12s or roughly 80,300 kids. Kids news series, *Jeugdjournaal* pulls a 31.4% share, while teen transmedia drama series *Spanja* captures 29% of the market.

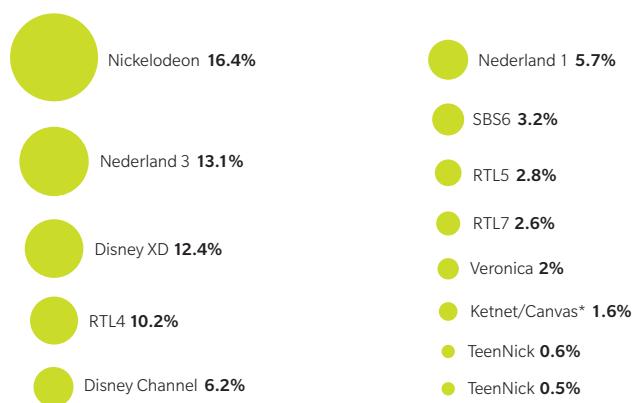
Overall ratings champ Nickelodeon also does well with local factual fare. Game show *Cool Factor* draws a 19.4% share and local hidden camera prank series *Gefopt! (Fooled!)* follows closely with 18.1%. International Nick live-action series including *House of Anubis* and *iCarly* also perform well, leaving animated fare in the dust. In fact, the only toon series to make it into the top 15 shows among kids six to 12 is *Avatar: The Last Airbender*.

Among generalist channels, the best-performing children’s show was *Mijn Mooiste Pretenboek* on Nederland 1, which drew 11,200 kids and a 5% market share.

Though children’s programming dominates, kids in the Netherlands also enjoy family fare. Reality TV shows such as *The Voice*, *TV Kantine* and game show *Ik Hou Van Holland* (all on RTL4) are among the most popular. The channel tends to skew young due to the reality programming that dominates its sked. —Kate Calder

Market share

Children 6 to 12



*Belgian children's channel



Eurodata TV Worldwide is a French company specializing in TV audience ratings research and market intelligence that offers TV data as well as expertise and insight into the performance of TV shows in more than 90 countries. Ratings information is provided directly by research institutes in each country, which, like Eurodata's parent company Médiamétrie, measure daily television audience ratings. For more information, contact sales manager Jacques Balducci (jbalducci@eurodatatv.com, 33-1-4758-9434).

NowTrending—Media

What's bubbling up in kid content culture



A whole lot of co-branding going on—Marvel's super heroes are invading *Phineas and Ferb* next summer

Fully integrated, super-powered

We've taken note of many strategic Disney crossovers this summer. And now Marvel's Spider-Man and The Avengers are getting ready to pop into the world of *Phineas and Ferb* with a joint animated special set to bow next summer. The announcement of the production fell on the heels of an integrated three-week online stunt at Disney's Club Penguin in June, in which players could choose to suit up as one of 14 Marvel characters. It was the first time ever that virtual world played host to another franchise. Clearly kids had no problem accepting the melding of the two universes. Club Penguin reported 20 million play sessions across more than 200 countries and sales of 2.5 million Marvel-themed items, with players spending more than a billion virtual coins on Marvel gear during the crossover. Disney quickly followed that up with *Make Your Mark: Ultimate Jam*, a similar two-week event for which it brought characters from Disney Channel's live-action series *Shake It Up* into the Club Penguin world. What's next? We think maybe the Disney Princesses could learn a few moves from The Avengers or the *Shake It Up* girls, for that matter.

Kids choose channel-branded websites above all others

Kidcaster websites top the list of the most popular child-centric websites in the US, as of July 2012, based on metrics compiled by online stats aggregator eBixMBA Rank (www.ebizmania.com). Nick leads the pack with an estimated 4.8 million monthly visitors, followed by PBS with 4.6 million, Nick Jr. with 4.5 million, Disney's Club Penguin with 4.4 million and Cartoon Network with 4.3 million. Other sites that made the top 15 were: Yahoo! Kids (4.1 million), Poptropia (2.7 million), Moshi Monsters (2.7 million) and Webkinz (2.6 million).

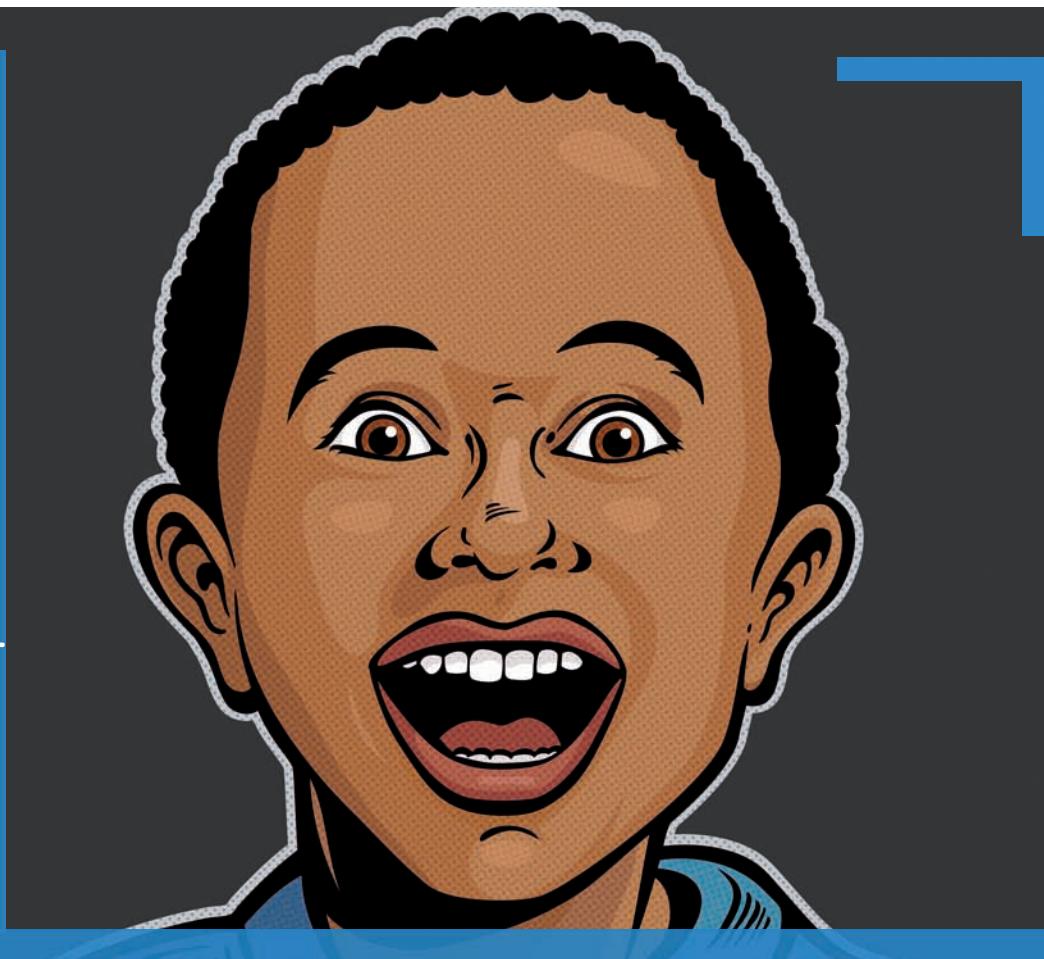


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Monster Math Squad



CBC's creative head of children's programming, Kim Wilson, admits you don't usually launch new series in May. But she went ahead with a spring debut for *Monster Math Squad* anyway. "Preschoolers have a day-to-day life that is not associated with the start of a school year," she explains. The 50 x 12-minute series for the under-five set, commissioned by CBC and SRC and produced by DHX Media's Halifax studio, stars cute monsters who use their math skills to get out of jams. For Wilson, the timing was perfect to refresh the slate and roll out new interactive content and live events to encourage ratings growth over the summer and back another sales push at MIP Junior.

On-air



Kids' CBC picks a springtime launch to refresh its preschool sked and spark summer rollouts

Building buzz "The time of year is irrelevant as long as you build it into their routines," says Wilson. So because preschoolers can't tell time, letting them and their families know where the show fits in with their naps or current TV schedules is key in building up anticipation. "Predictability and feeling comfortable with what's coming up is a big deal for preschoolers," says Wilson. Her team also devised an on-air campaign that counted down the number of sleeps until launch day, which complemented the show's numeracy theme and spoke directly to young children in their language.

Promotion for the show included a social media campaign led by @kidsccb, which has over 5,800 Twitter followers. Canadian parent group Momstown then got to preview the show and pass it onto the mom blogosphere. Kids' CBC also uploaded a sneak-peek of the first episode to YouTube, which yielded about 5,000 views pre-launch. "If someone had the chance to watch it and got excited about it, you know they'd probably build it into their schedule," says Wilson.

Time-released formula Maintaining an ongoing brand experience to keep a show's energy bubbling is a key launch strategy for Wilson. This summer, her department launched the *Monster Math Squad* online game, and soon after sent out costumed characters to interact with kids directly at live events including the Kids' CBC Summer Day hosted at the broadcaster's Toronto HQ in mid-July.

CBC also announced a partnership in July with national magazine *Parents Canada*—the first installment is focused on the series. "We're going to talk about how the show can make a difference in your daily life and give parents suggestions to help kids develop early numeracy skills suggested by our developmental consultant," says Wilson.

Monster sales This fall, the series will bow on Discovery Kids Latin America, EBS in Korea, Israel's HOP! and Astro in Malaysia and Hong Kong. DHX Media's SVP of distribution Josh Scherba says negotiations are underway with other prime European territories and he expects to have several announcements ready for MIPCOM.

"The initial sales cycle used to be six months to a year in which we'd get all the key territories lined up," says Scherba. "We've found that it's more of a two-year process now and people tend to take more time in making decisions, particularly in preschool where they have more choice."

Scherba was also at Licensing Show in Las Vegas in June to put the property on the radar of potential toy partners. "We wanted to make them aware of the property, but it's going to take establishing more key broadcast support before we get those discussions underway," he says. —Kate Calder

**Scout for
Asian content
the smarter way.**



Kidscreen, ABC Australia, KOCCA and MDeC have partnered to launch a brand-new annual event that will showcase Asia's strongest kids animated projects looking for investors and partners.

Registration is now open!

www.asiananimationsummit.com

Joel Pinto • jpinto@brunico.com • +1-416-408-2300 x650

What is it?

Neither a market nor a conference, the **Asian Animation Summit** will feature presentations of new kids TV concepts from Australia, Korea, Malaysia and Singapore that are in early stages of financing and development.

Sign up and you'll spend two days taking a first look at projects that have been carefully selected based on their global-market potential and quality—some are fully developed with at least 15% of their budgets secured, and some are still in development and seeking initial financing. But any one of them could be the industry's next big hit!

Who else will be there?

At least 300 attendees are expected to take part in the first AAS, and a number of broadcasters are already planning to be there. From Asia, we anticipate groups from: Australia's **ABC TV**; Malaysia's **Media Prima, Astro, RTM** and **TV Al-Hijrah**; Korea's **KBS, EBS** and **Tooniverse**; Singapore's **Mediacorp**; and the Asian offices of **Nickelodeon, Disney** and **Cartoon Network**.

And from the international market, these are just some of our confirmed guests:

Karen Miller – Executive Director of Acquisitions and Co-Productions, Disney Channels Worldwide

Jocelyn Hamilton – VP of Original Programming, Kids, Comedy & Drama, Corus Entertainment

Henrietta Hurford-Jones – Director of CBeebies Investment, BBC Worldwide

Laurence Blaevoet – Director of Youth Programming, Canal+

Carole Bonneau – VP of Programming, TELETOON Canada

Frank Dietz – Deputy Program Director/Head of Acquisitions and Co-Productions, Super RTL

Luca Milano – Head of Animation Production, RAI Fiction

Where and when?

Hosted by MDeC (Multimedia Development Corporation), the first AAS will take place in Kuala Lumpur on December 10 & 11, 2012. The venue is a five-star hotel in the city center to be announced shortly, and attendees will be able to book deluxe accommodations there at a generously discounted rate.

AAS has been optimally timed to take place just two days after Asia Television Forum (December 5-7), giving you a chance to experience both events easily in one trip, with a weekend in between to chill out and explore.

Legitimizing demand

CafePress makes user-generated designs and merch easy for licensors

BY GARY RUSAK



CafePress.com has just launched a microsite featuring DIY licensed merch for kids

Harnessing the power of user-generated design is a tricky business for brand owners. While any business would welcome a rabid fanbase and influx of creativity and innovative interpretations of its IP, measures need to be taken to ensure that the brand's key attributes are not subverted or diminished.

Achieving this balance between safeguarding copyright and encouraging fan involvement is tough, but Louisville, Kentucky-based online retailer CafePress.com is quickly becoming an industry leader in legitimizing this burgeoning business by negotiating these issues in an open, transparent and legal way. Rather than issuing a succession of cease-and-desist orders against the production of fan-designed products, licensors can now generate incremental income and protect their IPs.

"Licensing has become a focus for us," says Ty Simpson, director of licensing and business development at the top-100 internet retailer that brought in US\$175 million in revenue in 2011. "We have a varied catalogue, impressive search traffic, back-end print-on-demand capabilities and a working e-commerce solution, and that is a very desirable package for the licensed goods industry."

The backbone of the business is a proprietary on-demand printing facility in Kentucky and a streamlined delivery system, along with two million users worldwide who upload their designs for personalized apparel and accessories of every stripe to the site. Last year, CafePress shipped 3.5 million orders around the globe.

"Within our licensed sales, fan-generated merchandise makes up the majority, compared to more traditional licensed goods," says Marc Cowlin, director of marketing.

After years of success, driven in part by devout followings for cult movies like *Snakes on the Plane* and blockbusters such as the *Twilight* series, CafePress is expanding its online licensed offerings with a new retail portal. Dubbed CafePress Entertainment, the branded area has a spot dedicated to kids licensed merchandise.

Currently, the micro-site offers a selection of designs based on kid-friendly properties including Snoopy, Garfield, a package of Cartoon Network characters like Johnny Bravo and Dexter's Lab, and Almost Naked Animals (which currently airs on CN). The offshoot is in its infancy, but there are plans to grow it quickly.



In the last year CafePress has set up licensed storefronts within the larger e-commerce site, including this one for Penguin, and kids IPs are now a focus for the e-tailer

"Kids is a new area for us," says Cowlin. "We think that the opportunity is huge in a lot of different categories."

CafePress's user-generated strategy is well-suited for increased activity in the kids realm because of a system of protocols that has been set up to safeguard brands and utilize fans' DIY impulse at the same time.

"We have a fanbase that is dying to design, so we thought, 'Let's give them a set of rules and teach them how to do it,'" says Simpson. "That was really the birth of what we know as our CafePress fan-created designs."

Simpson sits down with each brand and discusses the parameters around which fans can design their own goods using official assets. CafePress then creates a number of rules for each IP. After which, fans/designers can upload their creations, and if approved after a 24-hour review period, the goods are made available for purchase on the site. For example, fans designing *Twilight* merchandise have to adhere to a number of tenets, such as sticking to designs free of blood, fangs, stakes through the heart and coffins, as those attributes are not part of the property's vampire mythology.

"It started out as a hard sell to brands, and that is understandable," says Simpson. "It makes sense that brands would be leery about opening up designs to fans, but soon enough they know that we are doing everything to protect their brands in the same way they would."

Another safeguard in place allows CafePress to open the design process to only selected members of its creative community, instead of its millions of users.

"We are very flexible and we offer solutions that fit what our partners want," says Cowlin, adding that design protocols can be changed at the behest of the IP owners with a quick turnaround.

"It's not set in stone," says Simpson. "It's a continual conversation we have with the brands." **K**



Look for Kahn Lucas to further explore the innate connection between dolls and apparel with its recent acquisition of Madame Alexander

Kahn Lucas set to expand after picking up doll house

Who Lancaster County, Pennsylvania-based Kahn Lucas Lancaster is one of the oldest children's wear manufacturers in the world. With a focus on apparel for girls from newborn to preteen, it has global distribution across all tiers of retail.

In June, the company purchased Alexander Doll's IP and selected assets.

Founded in 1923, the company pioneered the collectible and play doll business and is best known for its Madame Alexander line, including co-branded products that feature licenses including Disney, Angelina Ballerina and Fancy Nancy.

"With this acquisition, we are getting heavily involved in licensing again," says Howard Kahn, CEO of Kahn Lucas. "We are the only company in the marketplace that has the ability to be best in class in girls apparel and now in dolls, too," he says, adding that there is a natural connection between the two.

What Kahn says the company will maintain all pre-existing licensed partnerships that Madame Alexander set up. "Their relationships are very exciting for us," he says. "They have wonderful products. We have already been bombarded by licensors and want to expand our products in the doll accessories category."

Citing the current flat sales for apparel at US retail, Kahn says that innovation in the category is a must to impress retailers and consumers.

"The markets want something new and exciting," he says, explaining that the acquisition will assist the company in building girls lifestyle brands based on imagination, open-ended play and creativity. "There is excitement for new interpretations and new ways to approach it."

One new avenue, according to Kahn, is to build more experiential retail programs. As a model, he looks to Alexander Dolls' existing partnership with specialty retailer FAO Schwartz that saw the creation of a doll factory and new born nursery, where girls can customize their own dolls with a variety of specialized apparel and accessories. Kahn says the company is close to announcing a similar project with a major European retailer.

Latest Innovation While it's still early, Kahn says that the Madame Alexander acquisition will bring new SKUs to mass and specialty retail by Q1 2013. "There will definitely be an acceleration of unique product development," he says.

And look for the company to add to its stable of licenses with several new girls lifestyle properties. "We have a couple that we are looking to do something pretty exciting with," he says. "If there are properties out there that cater to more than just the toy market, we are very interested."

Contact Howard Kahn, CEO, Kahn Lucas, (212-244-4500, hkahn@kahnucas.com)
—Gary Rusak

Family matters

New study points to shift in parental purchasing dynamics

The old family consumption paradigm of Mom holding the purse strings with a modicum of input from Dad and their 2.2 children might need updating, according to Maurice Wheeler, strategic planning director and co-founder of the London-based research and creative agency Doco.

Wheeler is currently in the embryonic stages of developing a model he has dubbed the Family Purchase Dynamic. He presented some early findings at the Children's Media Conference held in Sheffield, England in early July.

"It's not about marketing to the father or mother anymore," he says. "It's much more dynamic and complicated than that now."

Doco has started to run the numbers on a small sample survey it's undertaken of 320 families in the UK with kids ages six to 11. The survey was designed to build a better picture of family consumption, examining who really makes the decisions about how the money is spent. While it's early in the process yet, some of the numbers have raised Wheeler's brow.

"We are finding that [spending] is more collaborative than we thought," he says. "A lot of it depends on parenting style and the family situation. Interestingly, we have found so far that parents who have less time tend to collaborate with their children more."

One seemingly counter-intuitive finding is that parents who perceived themselves as belonging to a lower-income bracket collaborated less with their kids on purchases than those who felt more secure in their financial situation.

"I assumed that if you didn't have much money, you would actually be more likely to collaborate. If you have one toy to buy, you are going to make sure that your kid will love it. But that actually isn't the case at all. The reverse is true," says Wheeler.

Furthermore, it would stand to reason that adults who consider their parenting style "collaborative" would involve their children more in purchase decisions than those who do not. But the numbers tell a different story. "There is very little correlation between those two things," says Wheeler. "Right now, that's a bit of a head-scratcher."

Another aspect Doco plans to investigate in its wide-ranging survey is the family structure itself. "We are crunching the numbers on traditional and non-traditional families to find out if non-traditional families are more collaborative," he says.

With a tiny sample size, Wheeler realizes that much more data will have to be collected before drawing any conclusions on what he believes might be considered a new single consumption unit with wide-ranging repercussions for the entire marketing industry. Currently, Doco is also collecting completed questionnaires from Brazil, China, India and Germany.

"Understanding the interplay of how these decisions are made is interesting," he says. "It will be a great to help brands get a better understanding of this space." —Gary Rusak

Learning curve

Big Tent continues to chart double-digit annual growth for Discovery Kids

Only six years ago, Discovery Kids was a retail non-entity. However, the reality-based children's brand has since developed into a vibrant multi-faceted IP that triggered US\$130 million in 2011 sales, with a US\$150-million retail haul expected in 2012.

No small credit goes to licensing agent Big Tent Entertainment in New York, which has masterfully guided the strategic development of the brand. Fittingly, the partners have just announced the extension of their current representation agreement for another three years.

"The strength of Discovery is that it's the number-one non-fiction media company in the world," says Big Tent partner and CMO Rich Maryyanek. "It has wonderful positioning against all cotton-candy children's brands. We don't try to compete against pure entertainment brands and what they do. People can trust that with Discovery Kids, they are going to get quality with a hint of education."

With a US roster of 15 licensees and promotional partners, Big Tent has taken a quality over quantity approach that has served the brand well. Elgin, Illinois-based Game-namics, for instance, has developed a range of branded projection clocks shaped like rocket ships for boys and rainbows for girls. And, innovative manufacturer NKOK in Irwindale, California launched the Discovery Kids Chain-stitch Sewing Machine in Q4 last year, an idea that originated with the licensee.

"They came to us and said 'We want to do a Discovery Kids sewing machine,'" Maryyanek says. "It's those kinds of partnerships that have helped us get to where we are today."

He stresses that the selective approach to licensing was aided by the initial acceptance of the brand by potential partners.

"People get this brand right away," says Maryyanek. "The hardest part in our business is when you're going to



With innovative products like the cardboard Lemonade Stand from Merchsource, Discovery Kids has made a name for itself at US retailers

someone with a brand and you can't express what it is in two minutes. But with this brand, you don't have that problem."

Although retail is a high priority—with Discovery Kids products inhabiting all tiers—Big Tent is also careful to work the online learning and promotional partnership spaces, too.

On the educational side, Discovery Kids Puterbugs, an online educational initiative, is currently being used in more than 1,000 classrooms across 35 states in the US, reaching more than 20,000 children in class and an additional 31,000 online. Also, a new Discovery Kids virtual world is expected to launch this fall.

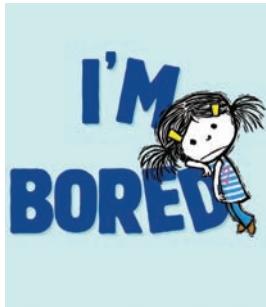
On the promotional side, a new partnership with QSR Burger King launched on July 23 to distribute 10 million Discovery Kids-branded premiums until September 2.

"The best thing for us now is that we have our current partners coming back to us asking for more rights and more products," says Maryyanek.

With steady double-digit growth over the last few years, Big Tent is "looking everywhere" to add to the current roster of licensees in categories such as toy, novelty, apparel and especially the video game space.

"There is always more opportunity to expand," Maryyanek says. "There are a lot of new areas where this brand can succeed." —Gary Rusak

BookBet I'm bored



Being bored is one of the inescapable trials in any little girl's life, or so the lead character in Michael Ian Black's new book thinks. *I'm Bored* from Simon & Schuster Books for Young Readers tells the story of a forlorn pigtailed girl who thinks she's bored until she runs into a potato that declares, in fact, that children are boring. Not one to turn down a challenge, the precocious protagonist proceeds to demonstrate the contrary to the spud, showing it all the fun and decidedly un-boring things kids can do. Black, a US-based writer, comedian and actor, uses his trademark dry wit and the striking illustrations by newcomer Debbie Ridpath Ohi to keep kids three to eight (and presumably their parents) entertained and ennui-free. The hardcover picture book is expected to hit shelves on September 4 and will retail for US\$19.99. —Gary Rusak

Sweet charity

Bulldog reinvents the promo to pair classic Roobarb & Custard with UK nonprofit to raise awareness and money

While there is nothing new about aligning an iconic IP with a charitable organization to raise the profiles of both parties, UK-based Bulldog Licensing MD Rob Corney's approach and execution on a recent promo bears a closer look.

"We turned the process on its head," Corney says from his office in Kent, England. "Rather than doing a one-shot event, we thought it was better to take a longer-term point of view."

To that end, Bulldog signed on to rep classic British IP Roobarb & Custard late last year and immediately set its sights on pairing up with UK animal charity the People's Dispensary for Sick Animals (PDSA). "There is an obvious connection because Roobarb is a dog and Custard is a cat, so it made a lot of sense to the PDSA and to us," he says.

With the intent to wed the charity and the well-known characters that first appeared on British TV sets in the early 1970s in the series Roobarb—and two decades later in reboot Roobarb & Custard that's been airing on Channel Five since 2005—with the charity, the partners have undertaken a number of initiatives.



"We are using the characters in every way conceivable to promote the brand and the charity," says Corney.

The plethora of promotions includes fully branding PDSA's fleet of vans and cars with the characters, as well as the charity's 165 storefront locations.

The first inkling of the IP's resonance was the surge in response experienced by the PDSA's text-to-donate campaign, which has been organized to fund the charity's US\$12-million Pet Hospital project. The campaign gives donors a free Roobarb & Custard screensaver in return for a single £2 (US\$3.13) donation. So far, there's been a 500% increase in donations since the animated cat and dog got involved late last year.

Additionally, a bucket campaign where costumed characters solicited donations at 167 ASDA retail stores, raised more than US\$90,000 in just one weekend—a haul that far outstripped even optimistic expectations.

The special charitable initiatives are executed in tandem with a more traditional licensing program that is growing in categories like apparel (Poetic Gem), amusement plush (PMS),

greeting cards (Museum and Galleries) and publishing (Mogzilla). The licensees are given the option whether to utilize the PDSA connection. For instance, Poetic Gem is donating a percentage of every sale from its Roobarb & Custard line to the charity.

Another successful extension is a pet care line from UK licensee Fred and Ginger. "We knew that PDSA and pet accessories were a no brainer," says Corney, explaining that the organization has the right to (no pun intended) vet the proposed products to make sure they meet the charity's standards. "One retailer was asking for a cat collar, but the PDSA has a stated aim to get people to keep their cats collar-free," says Corney, adding that the product was then scrapped.

With an app deal in the works and more veterinary products and promotional tie-ins with the London Olympics ahead, Corney is convinced that the company's far-sighted approach will give the property more than nine lives. "It's so much bigger than simply six weeks at retail," he says. "It's lasting and sustainable." —Gary Rusak

Vtech's Dinos are ready to roar



Switch & Go Dinosaurs
meld two classic boy-centric obsessions—prehistoric creatures and cars

Global electronic learning toy maker Vtech is betting its major launch for the fall will innovate the vehicles category with its melding of two well-known play patterns into one compact package.

The Switch & Go Dinosaur line is set to start shipping to mass-market retailers, including Walmart, Target and Toys 'R' Us, in the US and Canada. It utilizes two boys magnets—vehicles and dinosaurs—and grabbed its share of attention throughout the spring toy fair season.

"It's a two-in-one toy and it's different from other transforming toys out there," says Leanne Nesbitt, director of sales in the toy division at VTech Technologies Canada.

Currently, seven different collectible dinos with names like Brok the Brachiosaurus and Span the Spinosaurus (priced from US\$15.99 to US\$49.99) are ready to roll into retail. Like other transforming toys, the dinosaurs morph into vehicles when the user pulls, bends and otherwise manipulates the figure. According to Nesbitt, the key differentiator, however, is that this product targets three- to eight-

year-olds and only requires a few simple twists to change from dino to wheels.

The toy also includes an LCD screen that acts as the dino's animated eyes, that then becomes the windshield of the vehicle, which allows users to customize its driver.

"We always pride ourselves on the educational value of our products so there is, of course, a learning aspect to the product," says Nesbitt. For instance, in dinosaur mode the sound effects include dinosaur facts about each of the different creatures. The T-Rex might inform the user that it is a "carnivore and bipedal," along with producing the anticipated roars and gnashing of teeth.

Expect a major retail push for the line leading up to the holiday season with featured spaces on store shelves, as well as a heavy TV promotional campaign.

While the toys have yet to launch, Nesbitt says that the reaction to the initial line has been so strong that the company is already presenting the 2013 spring line to selected retailers. —Gary Rusak



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REFLECTING TRENDS...TODAY AND TOMORROW

The gaming generation

BY ERIN MILLER

Nickelodeon looks into what makes Millennial gamers tick

A

the gaming landscape continues to evolve, it's important for us at Nickelodeon to be constantly watching what's happening in the space beyond our core demo of six to 11s. And that's what we've done in one of our latest studies that deep-dives into the world of Millennial gamers. Whether you're a light or heavy gamer, there are distinct benefits for each. For part one of this Kaleidoscope article, Nick Digital Consumer Insights partnered with Smarty Pants to capture a holistic understanding of the Millennial gamer's mindset, motivations and experiences in the gaming arena.

Millennials don't remember a world without video games or cable TV. They are, more than any other generation, used to controlling what they watch and listen to. They care more about how technology fits into their lives than they do about the novelty of a new device. As such, gaming is generally seen as one of the many tech-based forms of entertainment Millennials can choose from—like TV, it's ubiquitous. Most Millennials are completely open about their gaming and actively contribute to the redefinition of who a gamer is. And the ability for platforms, devices and content to fit seamlessly into Millennials' lives has created a definition of gaming that is broader than ever. Millennials see it as engaging with any kind of game played via any device, not just traditional titles or certain platforms.

When looking at how Millennials interact with games, there isn't a great deal of consistency with regard to mood, platform and game genre. In other words, gamers create their own experiences and the benefits vary. What calms one person may make another frustrated. What's simple fun to one is an engaging challenge to another. And platform choice typically depends on the amount of time available to play and the desire/ability to socialize while playing. In general, however, the number-one reason for choosing a gaming platform is convenience. In fact, mobile, social and online gaming are far more common platform choices than console, even though gamers like the overall console experience most. While not as beloved as console gaming, online

gaming most closely replicates console play. Online gamers truly love the games they play and tend to invest more time and money into these games than mobile or social gamers.

Mobile gaming, in particular, best meets Millennials' needs and represents the future of gaming for this generation, as devices like the iPhone, iPad and Android phones are becoming increasingly popular for gaming amongst its members. Since gaming most often occurs in bite-size bursts while killing time or waiting for something to happen, short-form puzzle, word and card/casino games (*Words with Friends*, *Bejeweled*) are the most popular options in mobile gaming.

Gaming is rarely an activity unto itself among this demo with one reason being that their devices and the content they're engaged in lets gamers actively and seamlessly multi-task. Roughly 50% of Millennials play games while watching TV or listening to music. Additionally, one in three text while gaming. At any given moment, Millennials may use multiple devices that engender various kinds of fun. Navigating across the content is no problem, and the sum total is often more enjoyable than its parts.

Regardless of age and gender, Millennials see and appreciate the myriad ways gaming fits into their lives. It's perfect for when they're alone, killing time, relieving stress or need a quick escape from reality. They've adopted and adapted platforms, devices and content to meet their gaming needs. Given the significant number of Millennial gamers, we can only expect the space to continue to super-serve this demo. 

Having touched on Millennials and gaming, next month's Kaleidoscope will hone in on teen boys and explore their distinct needs and motivations in the gaming space.

For more information, contact Kaleidoscope@nick.com

(Source: Nick Digital Consumer Insights Research in partnership with Smarty Pants. Qualitative sample size: N = 66 respondents; Quant sample size: N = 2,444)

A major focus of the Brand and Consumer Insights Department at Nickelodeon Kids & Family is to live and breathe kid culture. We continually track and identify trends, and explore what it means to be a kid and teen today. In an effort to keep you in touch with our audience and give a voice to our consumer, we've created the Nickelodeon Kaleidoscope. Every month, Kaleidoscope will capture key areas of interest across the kid and family cultural landscape, provide an understanding of attitudes and behaviors, and report on trends and buzz.

Muse of the Month

Technology at the tea party

Riley's role playing flows seamlessly between real world and screen

Five-year-old Riley from Pennsylvania likes to dress up. Tiaras, gowns and long silky gloves are her tools du jour, with the occasional set of butterfly wings or fairy wand thrown in. Oh, and of course the family iPad. You see, unlike Alice who sat the Mad Hatter and the March Hare around her tea table, Riley saves a seat for technology—making her a typical five-year-old girl of the early 21st Century.

Kids who want to play grown-up used to have to turn to the toy bin or their parents' closets, digging out hats, shoes and tantalizing baubles. They still do that (thank goodness!), but the technological rabbit hole has opened up a new universe of imagination tools. Apps like *Fancy Nancy Dress Up* (Riley's favorite) and *Toca Tea Party* allow kids to engage in pretend play digitally for further experimentation and customization. Riley flows seamlessly from real-world play to screen play, printing out coloring pages and then Skyping her cousins to show off her finished artwork. And yes, Riley can launch and use all these programs herself. She has been a digital pro since age three, when she learned how to open a browser and find her favorite bookmarked sites.



The iPad's touchscreen has further removed interface barriers for the youngest users. Kids as young as two know how to pretend, so all they need to learn in addition is how to, say, drag an illustrated dress onto a digital doll. This same motion can also be applied to flinging an Angry Bird out of a slingshot. For this reason, it's no wonder that even the littlest kids can enjoy many apps created for older audiences. Media creators hold the responsibility to make sure content aimed at kids is enriching and age-appropriate and to find ways to best use technology to enhance timeless play patterns for kids like Riley. Insight is embarking on a study to explore the criteria for favorite apps for kids. Stay tuned for the results and recommendations.

—Sarah Chumsky and the team at Insight Kids



Insight Kids is a research and strategic consulting company dedicated to catalyzing our clients to build innovative, impactful and inspiring experiences for kids and families. To be further inspired by Riley and by Insight Kids, visit www.insightstrategygroup.com/insightkids/.

Cool or Not? The hot new amusements edition



Cut the Rope App

Boys 8 to 11 (164)	Girls 8 to 11 (161)	Boys 12 to 15 (169)	Girls 12 to 15 (168)		Boys 8 to 11 (158)	Girls 8 to 11 (192)	Boys 12 to 15 (182)	Girls 12 to 15 (202)
53.7%	55.3%	35.5%	35.1%	Totally way cool *	28.6%	60.4%	22%	58.3%
18.3%	25.5%	20.1%	21.4%	Very cool *	13.6%	9.9%	9.9%	7%
15.9%	14.9%	27.2%	28%	Kinda cool *	24%	16.7%	20.9%	15.2%
6.1%	1.2%	5.3%	11.3%	Not cool *	9.7%	5.7%	12.1%	5.7%
6.1%	3.1%	11.8%	4.2%	Totally un-cool *	24%	7.3%	35.2%	13.9%
33.6%	36.9%	34.5%	34.1%	Don't know what it is	38.6%	24.7%	29.7%	9.1%



One Direction

* Excludes "Don't know what it is" responses



Cool or Not? is part of KidSay's April/May 2012 Trend Tracker. These one-of-a-kind research reports are published 10 times a year and provide a quantitative and qualitative picture of kids' likes, dislikes and trends gathered through in-school surveys with UK kids ages five to 15. Contact Bob Reynolds (913-390-8110 or bob@kidsay.com).

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Oceanhouse Media takes a straightforward approach to its book apps, one that engenders a better grasp of narrative in preschoolers

The co-reading challenge

BY JEREMY DICKSON

New study shows traditional print and basic eBooks superior to digital bells and whistles when it comes to early learning

The digital publishing biz is continuing to chart rapid growth amidst the proliferation of eBook-friendly devices. And print—particularly when it comes to preschool-targeted picture books—doesn't look like it's going away anytime soon. But does the medium matter when it comes time for parents to sit down and read stories with their under-fives? Do parents, educators and publishers need to be mindful when choosing and designing eBooks to meet the needs of early readers? The Joan Ganz Cooney Center at Sesame Workshop has, in fact, answered those questions.

The Cooney Center's new study *Print vs. eBooks* explores how parents and their preschool-age children interact when reading print books, basic eBooks and enhanced eBooks together. Conducted in partnership with SciPlay at the New York Hall of Science in Queens, the Cooney Center observed 32 pairs of parents and their three- to six-year-old children reading print books, basic iOS eBooks (digitized print books with basic features such as highlighted text and audio narration) and enhanced eBooks (titles with more interactivity like games, videos and animations).

The study found that there was no difference in reading style and comprehension between print books and eBooks in general, but the picture changes when it comes to comparing print with enhanced eBooks.

Findings showed that parent-child pairs experienced less conversational engagement with the content of enhanced eBooks than they did with print books. In addition, reading both types of eBooks—but especially enhanced eBooks—led to more talk and activity not related to the content (device-focused talk, pushing hands away from the device, etc.) than print books. Perhaps most interesting is that kids who read enhanced eBooks also remembered fewer narrative details than those who read the print version of the same story.

"Digital bells and whistles should not distract from the parent-to-child reading experience, which is cozy and emotional, but also about beginning reading skills," says Michael Levine, executive director at the Cooney Center. He adds that enhanced eBooks can be useful, particularly

when parents and kids know what to expect from them and pick titles that focus on narrative content and don't hinder parent-child conversations. "There are different kinds of affordances and advantages depending on the quality of the content and the type of context in which we are developing reading materials for today's children," he says.

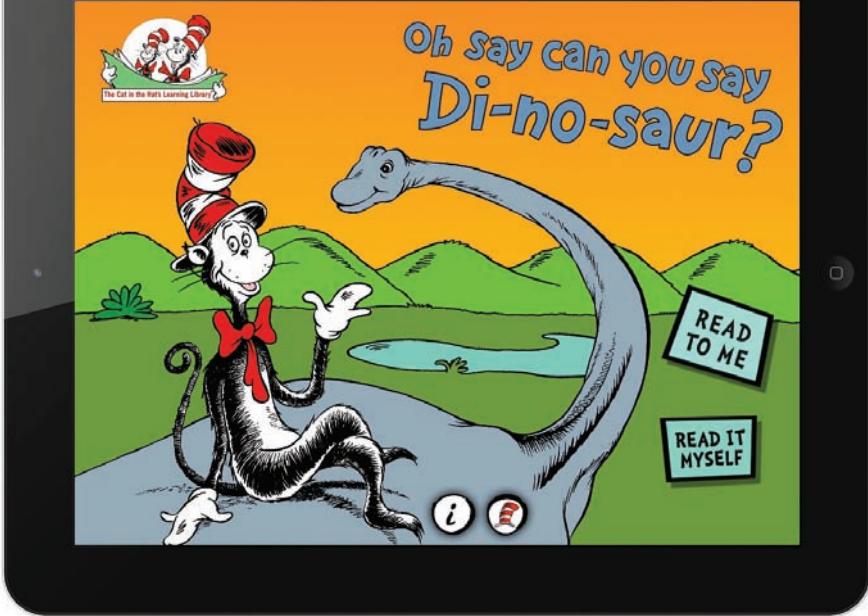
As kids get older and become more independent, Levine admits they might need more engagement to keep them reading. In these cases, more digital features that enhance the story's narrative and encourage children to create their own reading experiences might be more appropriate. However, if parents and teachers ultimately want to support more literacy-focused co-reading experiences, the Cooney Center recommends they choose print or basic eBooks over enhanced digital eBooks.

So where does that leave content owners and publishers working in the preschool space that are currently transitioning into digital? Michel Kripalani, president of San Francisco-based app and eBook publisher OceanHouse Media, notes that many in the industry are still trying to figure out which eBook features need to be included and which ones may be over-the-top. After all, the market is still so young.

"Publishers need to decide what kind of product they want to create. We tend to develop basic eBook apps, which we've branded as OmBooks. They are solid adaptations of the original titles and focus on the goal of literacy without a ton of bells and whistles that have nothing to do with the original storyline," Kripalani says.

Since launching in November 2009, OceanHouse has built 100 eBooks for its children's library, including a new The Cat in the Hat Learning Library series and a series of OmBooks based on the Smithsonian's Prehistoric Pals, Oceanic and Backyard collections for young readers.

While Kripalani believes the iPad is the future of children's publishing, there may always be a place for traditional printed books, considering that 63% of the study's pairs were as engaged reading print books as they were reading both types of eBooks. **K**



New Kid in Town

A galactic enterprise

Bubble Gum Interactive readies a virtual world take-off for Little Space Heroes

Space chase Why conquer the world when you can rule the universe? With that thought in mind, Sydney, Australia-based indie children's entertainment studio Bubble Gum Interactive created flagship brand Little Space Heroes (LSH). The freemium, COPPA-compliant online virtual universe is a story-driven immersive gaming experience for kids ages six to 12 that launched out of beta last December. Since going live, tens of thousands of kids have played the game, available in 13 languages and more than 80 countries worldwide from the US to India.

Led by ex-Disney and video game industry veterans, including CEO and founder Phil Mason and chief marketing and customer experience officer Paul Gray, LSH has come a long way since Mason conceived the idea 10 years ago as a comic book series.

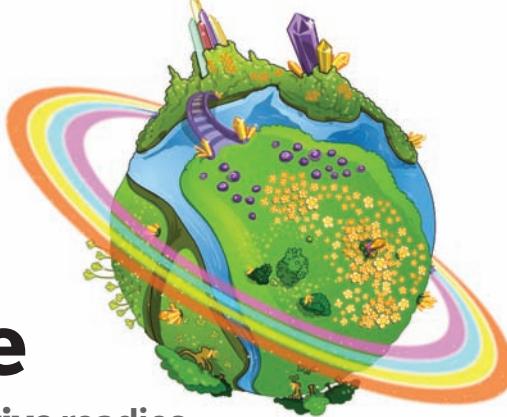
Behind the universe Narrative-driven, which appeals to both girls and boys, LSH follows the adventures of space cadets Ace, Kira, Sparky, Krill and Zed as they search for villainous Lord Shadowbot, who has kidnapped light-emitting creatures (Glows) from their home planet. The game's free features let kids explore three planets, make new friends, play mini-games, adopt a Glow, earn badges, customize characters and download fun activities. If parents upgrade their children to premium memberships (US\$6 per month), they get access to the entire universe and can engage in Kritterz pet adoption, collect virtual currency and embark on more quests with more friends.

Next up According to Gray, one kid currently logs onto LSH every 10 seconds on weekends, and an average of every 15 to 20 seconds on weekdays. Given the momentum, Bubble Gum was able to raise US\$2.5 million recently in a second round of VC funding, and now the dream of expanding the brand to other platforms is turning into a reality.

For starters, Bubble Gum started producing a short-form animated *Little Space Heroes* series in-house for mobile, online and traditional broadcast distribution in March. Graham Cousens, former creative director for Disney Channel, is on-board to executive-produce and noted Nickelodeon scribe Robert Greenberg is writing for the project.

The company now plans to develop mobile games in-house, possibly turn the short-form series into a longer traditional toon, increase web traffic and launch a global consumer products program.

"We aim to have three to four million free registered players by the end of the year, and at the same time, start to build the franchise, because that was always our plan," says Gray. —Jeremy Dickson



TheDigits

Numbers that speak volumes about kids and technology

Nearly

60%

of children ages eight to 11 use phone apps, up 20% from a year ago (KidSay)

One million

US kids ages six to 12 made in-app game purchases in the past six months

(Interpret LLC)

In Guangzhou, China

67%

of students ages six to 14 regularly use iPads for entertainment

(China Young Pioneers)



Photo: Apple

77%

of American parents think tablets are beneficial and can help kids' creativity

(Schools.com)

30%

of UK kids under 10 read eBooks on laptops and PCs

(Bowker Market Research)



TechWatch Keeping an eye on the gadget scene

Spherical gaming?

What it is

Sphero is a new gaming system from Boulder, Colorado-based tech company Orbotix that lets you control a robotic ball with your smartphone or tablet. The product, which comes preloaded with six apps, is currently available in the US at Brookstone, Amazon and the Apple Store. Essentially, it's like a mini-remote control Segway encased in a high-impact polycarbonate shell.

How it works

The three-inch, Bluetooth-controlled sphere, powered by rechargeable batteries, comes packed with robotics, has a 50-foot range, can reach speeds of three feet per second, and is waterproof. It can't do your laundry, but it does work with 10 apps (some of which let you use Sphero as a controller) and has augmented reality gaming functionality.

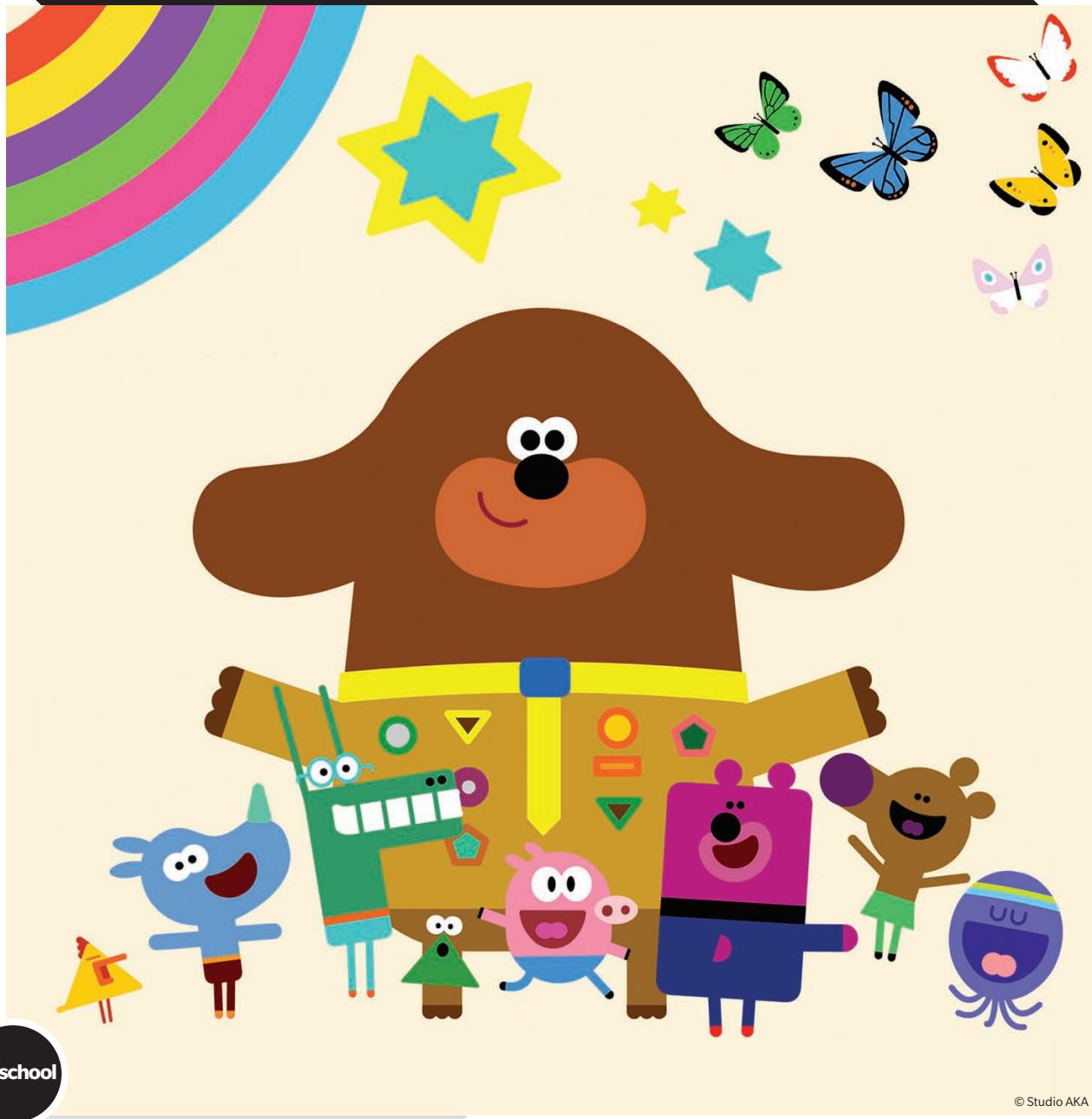
What it means

As accessories becoming increasingly popular with tech-savvy kids, Sphero is tapping into the future of mobile tech-based toys. At an SRP of US\$129.99 this one's not cheap, but you can expect the next generation of similar playthings to come down in price—especially if the toycos cotton on to the multi-functional product's potential.

CARTOON FORUM FINDS

As the Euro toon industry gets set to descend on Toulouse, let's take a peek at some promising CF projects

BY KATE CALDER



© Studio AKA

Producer: Studio AKA, London
Style: 2D animation
Format: 52 x seven minutes
Budget: US\$3.4 million
Status: CBeebies is sponsoring the project for this first-time studio at Cartoon Forum.

Chop Chop Chop Chop is a big friendly dog who is also the leader of a kids' activity group called the Squirrels—think a weekly meeting somewhat like Boy Scouts that's populated by small animals. Each week the Squirrels go on adventures led by Chop Chop that encourage them to solve a problem through engaging in physical activities, which is the central theme of the show. Just like Scouts, the club members earn badges for their accomplishments that they proudly display to their parents when they are picked up at the end of each meeting.

Rudy the Cloud Boy

Rudy is an intelligent, determined and spontaneous eight-year-old boy who happens upon a funny-looking but magical pogo stick that ends up flying him to a town high in the clouds, inhabited by all sorts of bizarre creatures. They see Rudy as a hero who has come to protect them from so-called dreadful dangers looming on the horizon, and he takes on these challenges with enthusiasm. Classic slapstick squash-and-stretch antics ensue. His adventures parallel everyday life, and Rudy and his new cloud friend Nimbus manage to overcome difficult situations through their friendship, ingenuity and the occasional bout of good luck.



5+

Producer: Tomavistas, Barcelona

Style: 2D animation

Format: 52 x 11 minutes

Budget: US\$5.7 million

Status: Tomavistas will produce the series in association with Television de Catalunya, Moonscoop and Lux Animation, with the support of Spanish trade org ICEX.



6 to 9

Atchoo!

Eight-year-old Teo has huge glasses, without which he can't see much. But when he finds himself in a pinch, his unease and insecurities manifest themselves as physical symptoms. He sneezes and "Atchoo!"—he turns into some sort of animal. The other kids at school are aware of his magical shape-shifting powers and three bullies make it their mission to continually put Teo in some sort of pickle that will bring on his anxiety. Thankfully, his other schoolmates can be counted on for help. Along with the sneezing, expect a wealth of visual gags and funny situations as Teo tries to navigate his way through Grade Two.

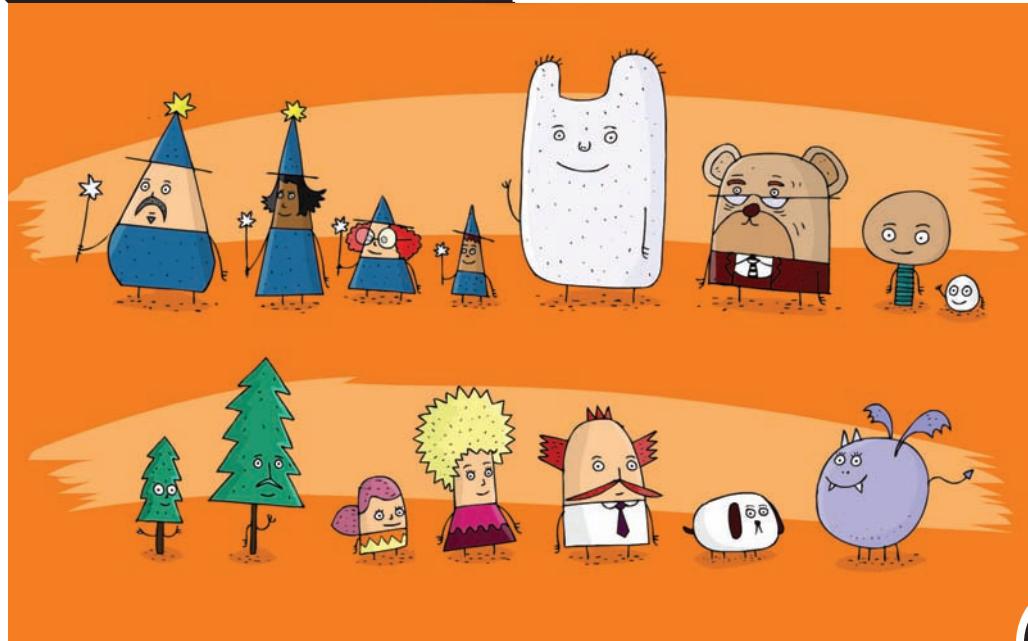
Producers: Italy's Studio Campedelli and Cartobaleno

Style: 2D animation

Format: 52 x seven minutes

Budget: US\$4.6 million

Status: Italian pubcaster RAI has signed on, and M4E in Germany and Paris-based Superprod have also expressed interest as co-producers.



Producer: The Brothers McLeod, Warwickshire, England

Style: 2D digital animation

Format: 52 x 11 minutes

Budget: US\$10,000 per minute

Status: CBeebies is the Cartoon Forum sponsor. Brown Bag Films and Nectarious are on-board as European partners.

4 to 6

Circle Square This preschool series centers around a communal village square that's surrounded by a circle of houses, which are home to an assortment of surprising and wonderful inhabitants. The villagers include a pair of pine trees, an old storytelling bear, a grumpy dog, a family of owls, a ping pong paddle and ball that happen to be best friends, and Circle Square's main character, Vanessa—a lovable, clumsy dragon. Each ep begins with a focus on one character and then develops as Vanessa enters the scene, always eager to help, but often the cause of a comical debacle. The tales each include a social element that emphasizes the role of community in helping individuals and vice versa.

kids and families



Curly Hare What if animals had all the distractions ordinary humans

have, like gossip magazines, video games, TV shows, dance routines and moisturizer?

That's just what Curly Hare decides to find out one day after he is accidentally carried into the city on the front of a car. Leaving his sheltered hometown of Honeyfat Woods, where animals swap fungus recipes, knit bed linens and play nut bingo, Curly gets a taste of city life in which everyone is under pressure to better themselves. He decides to stick around and investigate. Besides physical gags and comedic characters, the show also includes unique pop-culture spoofs layered with co-viewing-friendly sitcom humor and satire.

Producer: JAM Media, Dublin, Ireland

Style: CGI

Format: 52 x 11 minutes

Budget: US\$5.8 million

Status: The Irish Film Board is helping with financing.



preschool

Producer: Dinamo, Wales

Style: Mixed-media

Format: 52 x seven minutes

Budget: US\$4.3 million

Status: Welsh pubcaster S4C and Cake Entertainment are partnering with Dinamo, while Cartoon Network is sponsoring the project at the event.

Garden Galaxies

A group of tiny alien explorers land their spaceship in a small backyard. Being as diminutive as they are, their UFO existence has gone largely unnoticed by the world, well, by humans, anyway. Garden inhabitants like ladybugs, ants and woodlice, on the other hand, seem to be paying attention. The latest in a long line of intergalactic galloppers, the wee aliens are extremely curious about the most magical, lush world they have ever seen and want to learn everything. Every day they set out into their new garden galaxy on a series of misadventures that wind up chock full of slapstick-driven laughs.



6 to 11

Oh Brave Knight (and I!)

This series stars an accident-prone knight and his loyal and clever young squire. The tale unfolds with an unfortunate mix-up at the Knights and Quests Department that sees Henri, the realm's clumsiest knight, assigned to carry out the most difficult quests in the kingdom. Obviously completing these missions is an uphill battle for such a bumbler. However, his squire Jimmy is possessed by boundless ingenuity, and it's his unfailing enthusiasm that propels Henri forward. And sometimes, the boy's crazy ideas end up saving the day.

Producer: TeamTO, Paris, France

Style: CGI

Format: 52 x 13 minutes

Budget: US\$368,000 per half hour

Status: The series was co-developed with Thuristar in Belgium and is a spin-off of a short film by writer Joeri Christiaen. TeamTO will have a bible, a teaser and the first few scripts on-hand is looking for presales and/or an international distributor.

It's always painful to kill anyone. Even if they're only imaginary. We're best in class within girls, much to the chagrin of my son. There are things that just always work for kids. Monsters are one of them. We offer some insight into the real world, rather than into a play and pretend world. If this is something I've been training for my whole life, I would have to say me.

● Writer **David Freedman** on cutting characters out of scripts during the rewrite process

● **Howard Kahn**, CEO of apparel manufacturer Kahn Lucas Lancaster

● CBC's **Kim Wilson** notes the appeal of new preschool series *Monster Math Squad*

● Reasons why Discovery Kids is moving at retail, according to Big Tent's **Rich Maryyanek**

● Disney starlet **Olivia Holt** declares the winner of a karate match between her, a monster, a bear and Taylor Lautner

Have you connected with these new kids buyers yet?



Cheryl Taylor

Controller,
CBBC



Tiphaine de Ragueneel

Head of Children and
Youth Activities,
France Télévisions



Roy Price

Director,
Amazon Studios



More than 2,200 buyers and investors have access.
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For more information please contact:
marc.harrington@dentsuentsertainment.com

